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NOTES

THREE SUMMER EXHIBITIONS In Buffalo, Cincinnati and Worcester notable exhibitions are being held during the summer months. On May 21st in the Albright Gallery was opened the Seventh Annual Exhibition of selected paintings by American artists set forth by the Buffalo Fine Arts Academy. This exhibition, which comprises 157 paintings, was assembled by Miss Cornelia B. Sage, the Director of the Fine Arts Academy, and will be shown not only in Buffalo, but in the City Museum, St. Louis. The collection is smaller than usual, but its standard is very high. Many of the pictures shown have been lent by public museums and private collectors. Special attention has been paid to the arrangement and hanging of the exhibits under the conviction that pictures, which are worthy of being placed in such an exhibition, should be seen at their best. A special feature of this exhibition is a collection of 23 paintings by Henry Golden Dearth, all of which are recent works in the painter's newest manner. There are no less than seven canvases by George Inness and twelve examples of the work of Dwight W. Tryon. Childe Hassam, Robert Reid and Frank W. Benson are each represented by several examples. Among other notable works shown are E. C. Tarbell's portrait of President Seeley, Elliott Daingerfeld's "Storm Witches," Thomas W. Dewing's "Lute Player" and Whistler's portrait of Miss Lillian Woakes.

The Cincinnati Museum's Nineteenth Exhibition of American Art opened on May 25th and comprises 205 pictures and nine works in sculpture. The latter represent just four sculptors—Bessie Potter Vonnoh, Augustus Lukeman, A. Phimister Proctor and Victor Salvatore. Not only oil paintings, but water colors, pastels and etchings are included in this exhibition. With the works of such well-known artists as Edmund C. Tarbell, Willard L. Metcalf, Charles H. Woodbury, Gardner Symons, Charles Warren Eaton and Joseph de Camp are shown

numerous works by artists of Cincinnati and vicinity who are less frequent exhibitors in the East. Among the latter may be named L. H. Meakin, Val Bonhajo, Herman Wessel, John Rettig, John Dee Wareham, L. C. Vogt, William Wiessler, Jr., Martin Rettig, C. S. Kaelin, Elizabeth Heil, Caroline A. Lord, W. P. McDonald, Charles J. Juergens, Edward H. Potthast, Jr., Oliver Dennet Grover, W. Forsyth and others.

The summer exhibition in Worcester, Massachusetts, opened at the Art Museum on June 7th and will continue, as do the exhibitions in Buffalo and Cincinnati, during the summer. It comprises only 57 canvases. By a Boston critic this exhibition has been described as "an all-star show." The Pennsylvania Academy of the Fine Arts has lent "A New England Woman," by Cecilia Beaux; the Corcoran Gallery of Art has lent "An April Landscape," by Daniel Garber; the Indianapolis Art Association "A Spanish Shawl," by Ruth Pratt, and from private collectors have been secured "Other Days," by John W. Alexander, a notable still life by Emil Carlsen, Arthur B. Davies' "Hill to Hill," Charles W. Hawthorne's "End of the Day," a Nocturne by Willard L. Metcalf, "Constance," by Albert P. Ryder," and "Mrs. Fiske Warren and Daughter," by John S. Sargent. The Art Museum has purchased "An American Girl," by J. Alden Weir, for its permanent collection.

**MUSEUMS'
ASSOCIATION
MEETING**

The American Association of Museums held its seventh annual meeting from June 4th to June 7th, inclusive. The sessions this year were held in New York City and the meetings during the first day, as well as all the evening sessions, were held at the American Museum of Natural History.

The Metropolitan Museum of Art was the host on the second day and Mr. Robert W. de Forest, Vice-President of the Museum, welcomed the delegates in the lecture hall. The addresses in-

cluded: "A Glossary of Art Terms," by Henry W. Kent; "The Value of Photographs and Transparencies as Adjuncts to Museum Exhibits," by Caroline L. Ransom of the Egyptian Department; "The Care and Classification of Photographs at the Metropolitan Museum of Art," by Ethel A. Pennell; "The Functions of a Museum," by Paul M. Rea; "The Training of Museum Trustees," by Charles Louis Pollard; "Boards of Trustees and the Executive Officers of Museums," by Henry L. Ward, and "Why 'A Museum'?" by Cheshire L. Boone.

Luncheon for about one hundred and fifty was served in the Museum restaurant, and the members of the staff of the Metropolitan Museum acted as hosts in visiting all the offices and workshops which were open for inspection during the afternoon.

The Thursday sessions were held in the various buildings of the Brooklyn Institute of Arts and Sciences, and one of the most interesting features was a visit to the Children's Museum. Friday included a tour of the Zoological Park in the Borough of the Bronx, luncheon, and a visit to the Botanical Gardens, which was followed by dinner within the grounds. Saturday offered an opportunity to visit the Staten Island Institute of Arts and Sciences.

The majority of the active members of the Association are connected with scientific or historical museums; the art museums, however, constitute one-third of the sustaining membership. Among the delegates from art museums outside of New York, who attended this convention, were: Miss Sarah G. Flint and Miss Florence V. Paull, of Boston; Mr. N. H. Carpenter, of Chicago; Mr. F. A. Whiting, of Indianapolis; Mr. A. H. Pitkin, of Hartford; Mr. E. A. Barber, of Philadelphia; Mr. W. J. Hyett, of Pittsburgh; Miss Marjorie L. Gilson, of Newark; and Mr. R. A. Holland, of St. Louis.

Philadelphia was selected for the meeting in 1913 and the following officers were elected for the coming year: Henry L. Ward, of Milwaukee, president; Benj. Ives Gilman, of Boston, first

vice-president; O. C. Farrington, of the Field Museum, Chicago, second vice-president; Paul M. Rea, of Charleston, secretary, and W. P. Wilson, of the Philadelphia Museum, treasurer.

F. N. L.

ART IN MISSISSIPPI

Last October an organization was formed in the State of Mississippi, which aims to raise the standard of art in the State and to form a professional class of art workers, who may not only unite to exhibit their own work, but may also aid in bringing into the State first-class work from elsewhere. It is called the Mississippi Art Association, and its first exhibition was held last fall, during the Mississippi State Fair, in the Art Department of that institution, which has for years made a special feature of its art exhibit. This was under the direction of Miss Bessie Cary Lemly, a painter, ceramic decorator and teacher of reputation, and it is to her that the Mississippi Art Association owes its existence.

Letters sent out by Miss Lemly last summer urging the formation of a body which would agree to submit work to a jury of selection, in order to determine whether or not it reached a standard of professional excellence, brought responses from a number of the artists in the State, and a meeting, October 27th, resulted, at which organization was effected, Miss Bessie Cary Lemly being chosen president; Miss Bettie McArthur, vice-president; Miss Ethel Hutson, secretary, and Miss Aileen Phillips, treasurer. A jury was selected, which chose and hung in the alcove, reserved for the Mississippi Art Association, the most meritorious work submitted, and awarded three honorary ribbons—gold, silver and bronze—to the best paintings and the best works of craftsmanship displayed.

The organization now numbers over thirty members, active and associate, among them are the foremost teachers and artists of the State, as well as prominent citizens of various professions, club-women, and others whose public